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THE
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Myra Hess, D.B.E.

LL.D., D.LITT., D.MUS., F.R.A.M.

Gold Medallist, Royal Philharmonic Society

President, R.A.M. Club, 1951

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Dame Myra Hess, D.B.E.

President, R.A.M. Club, 1951

by Howard Ferguson

A few years ago, at an R.A.M. prize-giving, Dame Myra Hess offered to students the following five maxims for success in their careers :—

Aim at the highest possible standard.

Be prepared for hard work.

Be selfless in your devotion to your art.

Take your work seriously but enjoy it to the full.

Keep a sense of fun and remain a normal human being.

Anyone who has followed even a part of Dame Myra's own career will know that this was not just pious advice offered from on high: it was the epitome of her own approach to music. For there are few more consistent strivers after the highest standards than herself ("... and just how often are they reached?", she would enquire sweetly), and few who have worked harder or more selflessly for music. As for the rest, you have only to hear her play to sense the wealth of humanity, enjoyment and humour that lies behind the high seriousness of her art.

It is perhaps appropriate to recall here that Dame Myra's association with the R.A.M. began in 1903, when at the early age of 13 she won the Ada Lewis Scholarship and embarked on five years' study with her beloved professor Tobias Matthay. Her debut was made four years later at Queen's Hall, where she played the Beethoven G major Concerto under a young conductor almost as unknown as herself, a certain Mr. T. Beecham. Thereafter her career developed slowly—you forget just how slowly until you are reminded that many years passed before she could support herself without the help of teaching—and gradually her fame began to spread, first to Holland, then to the U.S.A., and finally all over the world.

Such widespread appreciation and success cannot be other than gratifying; but if Dame Myra were asked what had brought the deepest satisfaction to her career, there is little doubt that she would reply: The organizing of the wartime National Gallery Concerts. For in these she was able, with the active co-operation of the entire musical profession, to realize her dream of daily providing the very best music (and particularly chamber music) at a price which anybody could afford to pay. For six and a half years the Concerts were an oasis of sanity in a distraught world; and, besides making available the whole standard literature of chamber music to all who might wish to hear it, they provided a platform whereon a young artist embarking on his career could make his first appearances in public with the assurance that an audience would be ready and anxious to hear him. Considerations such as these must have been decisive when the organizer of the Concerts weighed them in the balance against the American tours that she cancelled throughout the war.

Dame Myra's services to music have been recognized in countless ways. She was made Commander of the British Empire in 1936, Dame Commander of the British Empire in 1941, and Commander of the Order of Orange Nassau in 1946; and she has received honorary doctorates from the Universities of Cambridge, St. Andrews, Durham, London, Manchester and Reading. In welcoming her as President of the R.A.M. Club for 1951, may we add our own rather more personal and private "Thank-you" for all that she has done for the cause of music in England?

In New Year Honours List

C.B.E.—Cicely Courtneidge, Sidney Griller, F.R.A.M.

Worshipful Company of Musicians' Medal

The silver medal presented by the Company triennially to the most distinguished student in the Academy has been awarded to Robin Wood for 1950.

Concerts

CHAMBER CONCERT—November 2, 1950. Trio in C for Piano, Violin and Cello, *Brahms* (Fiona Cameron, Margaret Cowen, Maryse Chomé); Four Shakespearean Songs (MS.) for Baritone, Viola and Piano, *Henry Bush* (John Camburn, Lance Lange, Brian Idle); Quintet in A for Clarinet, Two Violins, Viola and Cello, *Mozart* (John Davies, Gerald Jarvis, Thomas Rolston, Lance Lange, Frederick Dalziel).

CHAMBER CONCERT—November 27, 1950. Quartet in C for Two Violins, Viola and Cello, *Mozart* (Margaret Cowen, Margaret Bickel, Flavia Samuel, Maryse Chomé); Three Songs (from James Joyce) *Samuel Barber* (Gwyn Griffiths); Quintet in C for Two Violins, Viola and Two Cellos, *Schubert* (Anne Crowden, Deirdre Moody, Nancy Dibley, Derek Simpson, Anne Francis).

ORCHESTRAL CONCERT—November 28, 1950, conducted by MR. CLARENCE RAYBOULD. Overture "Oberon" *Weber*; Concerto in A minor (1st movt.) for Piano and Orchestra, *Schumann* (Peter Stone); Scena and Aria, *Weber* (Edwina Savidge); Variations on a Theme of Haydn (St. Anthony) *Brahms*; Concerto (movts I, II) for Cello and Orchestra, *Elgar* (Derek Simpson); Symphonic Poem III, *Liszt*.

SECOND ORCHESTRA—December 8, 1950, conducted by MR. ERNEST READ and members of the Conductors' Class: Kenneth Wetherell, Douglas Shaw, Roger North and Charles Farncombe. Overture "The Naiades" *Sterndale Bennett*; Symphony No. 4 (1st movt.) *Beethoven*; Concerto in A (1st movt.), Piano and Orch. *Mozart* (Brian Idle); Ballet Suite I *Gluck-Mottl*; "Let the bright seraphim," *Handel* (Elizabeth Doherty); Fantasia in C minor, *Bach-Elgar*; Trojan March, *Berlioz*.

Some Academy Portraits

by Sydney Lovett

Those of us whose visits to the Academy are necessarily infrequent find always there much to inspire us afresh. To witness resourceful management and direction of large and varied high-potential forces towards a common artistic end can never fail to animate us all. The influence is widespread.

There are other and more personal pleasures and encouragements for us at the R.A.M. One is to see the steady progress which continues there in the beautification of the building itself. Many of us remember how dear this was to the heart of our revered Principal and friend Sir Stanley Marchant and to his inseparable co-operator, our former Honorary Treasurer, Mr. Moir Carnegie. We recall with gratitude how much they did together towards this happy object, not least in regard to Leonard Walker's Thanksgiving Windows, which we owe to the munificence of the late Baron Profumo, a Director of R.A.M.

The corridor leading from the main entrance-hall towards the region of "P.W.S." always seemed, from its geographical position, somewhat gloomy if not even foreboding. (I have no doubt that in my own case this feeling originated in certain dark passages in Tenterden Street where Sir Alexander Mackenzie was wont to meet his R.A.M. ghost; but all that is another story.) It is now brilliantly lighted and upon its walls are rehung a number of the finest portraits the Academy possesses—all of former Principals. They are now to be seen to their full advantage, under the best conditions and in the one position of all others most happily appropriate to them. (The ghost is exorcised and now probably haunts the back premises of Woolworth's in Oxford Street.)

The first portrait we see is that of Sir Stanley Marchant, painted by the late Francis Dodd, R.A. in 1947 and presented to the Academy by Alfred J. Waley Esq. and Moir Carnegie Esq. It was reproduced in *R.A.M. Magazine* No. 135 and some of us are happy

to possess a larger photograph of the picture. Next comes that of Sir Alexander C. Mackenzie (Principal 1888—1924) painted by Rene de l'hôpital in 1923 and presented by Philip Agnew in 1924. On the opposite wall is R. G. Eves's portrait of Sir John B. McEwen, painted in 1937 and presented by Philip Leslie Agnew (Chairman of Committee of Management) and that of Sir George Macfarren (Principal 1875—1887). This latter was painted in 1884 or 5 and was bequeathed by Walter Macfarren Esq. F.R.A.M. who died in 1905. Nearer the door of "P.W.S." is a fine engraving by T. Oldham Barlow A.R.A. from the Millais portrait (1873) of Sir Wm. Sterndale Bennett (Principal 1866—1875). The engraver was present during the sittings for the Millais painting and his work was used as frontispiece by Sterndale Bennett's son when he wrote the Life of his father. It was presented to the R.A.M. by friends.

Within the Principal's room are portraits of Charles Lucas (1859) Cipriani Potter (1832) and the fine Dr. Wm. Crotch (1823) by Sir Wm. Beechey R.A. Thus we have seen portraits of all our Principals from 1949 back to our foundation in retrospective sequence—a very happy re-arrangement which is most pleasing. Among other portraits in the room are the two full-length Wesleys, Charles and Samuel, and two speaking examples of Francis Dodd in pencil, one of Alfred J. Waley Esq. (1944) and the other of Moir Carnegie Esq. (1948). Behind the Principal's desk is a charming print of Dr. Crotch. This latter, only lately acquired, has a very familiar appearance, but I cannot at the moment recall where I may have seen it.

It had always been my intention to invite Mr. Carnegie to write for us some account of the many pictorial treasures of the Academy. I know that he would have gladly undertaken to do so when time permitted. His love of beautiful things, his knowledge of them and the pride he felt in what he did for the institution and for his life-long friend Sir Stanley would have made it a labour of love. Now we rejoice that what was so much in their thought still goes forward with a like enthusiasm.

Weiskirchen Summer School

by Doris Veale

From August 5-14, during the summer vacation, five students (Sydney Humphreys and Gerald Jarvis, (Canadian violinists), Lance Lange (South Africa, viola), Alan Dalziel (England, 'cello), and Doris Veale (New Zealand, piano), travelled to the Saar valley to take part in an International Holiday Week for music students being held at Weiskirchen by the Saarbrücken Conservatoire of Music. In addition to the various Dominions represented in the English group, there were students from France, Belgium, Holland, Luxembourg, Austria, Germany and the Saar. The school was housed in a Youth Hostel beautifully situated in the hills near the German-Saar border and all rehearsals took place there except for the chamber orchestra which had the use of a hall above the village hotel.

The various parties arrived on the Saturday and the following day was spent in becoming acquainted with our fellow students. Some of us went for an organised walk through the fringe of the Black Forest nearby. In the evening, there was an impromptu concert in the village hall, each country choosing their own items. The quartet opened with the 1st movement of the Beethoven *Rasoumowsky* quartet Op. 59, No. 1, and during the evening Sydney played a solo. This programme showed us the standard of the various other colleges, which was high, and proved most interesting as a basis for comparison.

The Monday evening concert was scheduled to be an open-air serenade, with works by the old masters. During the morning, Ernst Hoenisch and Dr. Schmolzi, who were responsible for the musical organization, approached various people to play works from the library of music they had brought with them. In the main, the programmes were built in this manner, and those not playing that day rehearsed among themselves. The choir performed at each concert and learnt their contributions every morning. The afternoons were free to spend making music, swimming in a nearby pool or in any way we wished.

Throughout the week then, our days were the same (except for Wednesday and Thursday) and the concerts resulting from this work were as follows:—

The Monday serenade was held on a terrace outside the hostel and the audience composed of villagers and students sat on the grass banks round about. The quartet played the slow movement and the minuet from a Haydn quartet Op. 64, No. 4, Sydney 2 movements from the Bach solo sonata in G. minor and Alan the cello continuo for a Telemann sonata by an Austrian recorder player and a Dutch harpsichord player. Most of the other items showed a similar disregard for barriers of language or nationality.

Tuesday's concert was given in a ruined tower on the village of Mettlach which was about an hour's journey by motor coach. We took part in a performance of the *Brandenburg Concerto* No. 3, in G with students from the Saar and Sydney played the A minor Bach concerto with the orchestra ; both these under the baton of Herr Hoenisch. Alan played the cello continuo for a flute sonata by a Dutch flautist and a German harpsichord player.

Friday's concert was held in Merzig in a concert hall and was attended by the members of the French Consulate and High Commissioner's Office for the Saar. This was the only occasion when there was a piano as well as the harpsichord. Here Lance played a Marcello sonata with a Saar harpsichord player, Sydney and Doris the 1st movement of the Beethoven *Spring Sonata* and the quartet in a repetition of the *Brandenburg* No. 3.

Saturday's concert was held in Wadern, a village a short distance away, and the hall was packed full as on all other occasions. Here the quartet played the complete Haydn quartet Op. 64, No. 4, Sydney two Paganini Caprices and Alan a Marcello sonata with a Saar harpsichordist.

On the Sunday our last day, there was a short thanksgiving concert in the church with a repetition of some of the above works and a concluding ceremony back at the hostel. After the speeches of thanks, Gerald and Doris played the Delius Sonata No. 2 and the evening concluded with a dance and party.

Wednesday was a long day but one of great interest. At 7.15 a.m. we were piling into the two motor coaches and beginning a twelve hour tour of the valley. We saw many places of beauty, including the ruins of a Roman villa at Nennig which had the mosaic bottom of the swimming bath intact and was wonderful to see. We were tired on our return but grateful to see something of the countryside near.

The whole of Thursday was spent in making tape recordings for *Radio Saarbrücken* who sent a mobile recording unit out to the camp. As a result of this, an invitation was telephoned through on Saturday for the quartet to record for transmission the Beethoven *Rasoumowsky* quartet Op. 59, No. 1, and the Elgar piano quintet. On Monday morning therefore, when the camp disbanded, we went to Saarbrücken and spent the afternoon from 1 p.m. till 5 p.m. recording these works.

We stayed the next few days at the homes of three of the students and sampling some of the true hospitality of these German people. We all met again in Paris where we spent some time sight-seeing, and returned to England after a fortnight packed with a wealth of work and enjoyment. In closing, it is worth while to remember the object of this camp and of its undoubted success. "That music lovers of any tongue and every creed shall find in their music a bond of goodwill and friendship."

Congratulations

R.A.M. Magazine tenders respectful felicitations to Miss Harriet Cohen. It is good news that she is now again playing with both hands.

And we may congratulate the *Daily Express* also for recognising that the subject was worthy of a leaderette on December 15 which began: "Next time you are in despair think of Harriet Cohen" and ended: "Here is a fine example to the sick and ailing—and to those able-bodied folk who are filled with self-pity".

We are reminded of another example within the musical profession which was inspired by the encouragement of Sir Hugh Allen. Dickens never mentioned any descendants of Mark Tapley by name: but he is immortal.

REVIEW WEEK—Michaelmas Term, 1950—THE PRINCIPAL opened the week with *Talking about Music* on November 27 and a *Chamber Concert* occupied the afternoon. On the 28th the *First Orchestra*, under Mr. Clarence Raybould, rehearsed and gave a concert. Mr. W. O. Lester-Smith and Mr. W. Nugent Monck were heard on the next day in *Education and Society* and *Shakespearian production and acting*. On 30th Mr. Harold Craxton gave a *Lecture Recital Pianoforte music by Debussy* and Mr. Eric Newton spoke on *How to look at pictures*. The concluding day brought *Melody or Harmony?* by Mr. William Alwyn and a *Song Recital* by Mr. William Herbert which ranged from Caccini and Monteverdi to Benjamin Britten. Students of today are to be congratulated upon the rich and varied opportunities they enjoy—and perhaps, by some of us, they are to be envied.

Suggia Memorial Concert

A concert in memory of Guilhermina Suggia was held at the Academy (by kind permission of the Principal) on September 19. The London Symphony Orchestra, conducted by Sir Malcolm Sargent, played Gluck's *Alceste* Overture, the *Allegretto* from Beethoven's 7th Symphony and Elgar's *Enigma Variations*. Kathleen Ferrier sang Brahms's *Four Serious Songs* (orchestrated by Sir Malcolm) and Zara Nelsova played the *Adagio* from Elgar's cello concerto. In keeping with the occasion, a request was printed that no applause should be given before, during or after the music. The programme, both in choice and performance, furnished a most moving tribute to the memory of a great artist.

The November issue of *The Strad* contained a fully illustrated article upon Madame Suggia's Stradivari violoncello which she bequeathed to the R.A.M. with the direction that it should be sold for the purpose of founding a scholarship for cello students at the Academy. She had acquired the instrument about thirty years ago from Mr. Edward Hudson, of the well-known London firm of Hudson and Kearns, colour-printers, and a director of *Country Life*. This is the cello depicted in the famous Augustus John portrait which now hangs in the Tate Gallery.

First Visit to Canada

(Continued)

by Leslie Regan

On Saturday, June 3 I flew to Toronto where I was most hospitably received by Mr. Lewis Murray at whose house the examinations took place. Before work began, however, the Secretary, Mrs. Simpson had kindly arranged for a drive to Niagara Falls on Sunday, June 4. P.C.H. was one of the party (and any who know him should ask him for sartorial hints). It is quite impossible to describe the Falls adequately: it is just enough to say that expectations are not only realized but are proved to be a woeful underestimate. If one saw nothing else the journey to Canada is worth the time taken. It makes one regret that the word awful is so lightly used; it should be restricted to such a sight. In the evening we went to a party kindly given by Sir Ernest Macmillan and fortunately there were no examinations on Monday morning. There was no lack of hospitality in Toronto. Amongst R.A.M. people I met Marjorie Beaney, Mrs. Healey Willan and Dr. Eugen Hill. P.C.H. gave a most interesting talk on Elgar to R.S.M. teachers and friends. I spent several interesting hours in the Conservatory, just managed to see the wonderful collection of Chinese exhibits in the museum, to look round the University Buildings, to visit the Trade Fair and also the Island where the Yacht Club is a place to be remembered. It must also be recorded that some examinations took place. Just before leaving on Saturday, June 10, I spent two very happy hours with Dr. Healey Willan.

Then in the evening I flew to Vancouver (with a few stops). What with the noise of the engines and two howling babies this was not a very restful experience. However, the end of the journey was over the Rockies and again that defies all description. On Sunday, June 11 at 1.30, I was at Victoria and for a fortnight enjoyed Vancouver Island. There I met Corinne Du Val and Stanley Shale (from R.A.M.), Maurice Kushner (pupil of Spencer Dyke) who used to lead Ernest Read's L.J.O. and a whole host of friends. Dr. Felton (the local secretary) and his wife were perfect hosts: so were the Cathedral organist Mr. Graham Speed and his wife. There is no space to mention all the beauty spots. Looking back it is difficult to understand how time was found to visit them as 9.30 to 5.30 was the regular time for examinations. They were particularly enjoyable on the Island, finishing with a session at a Convent at Nanaimo which was started at 8 a.m. to enable me to catch the afternoon boat to Vancouver on June 24. On arrival I found a letter of welcome from Glyndwr Jones. At 9 p.m. he

called to take me for the first of many motor rides, and all the time I was there did everything possible to give me a royal time. He is doing a wonderful work there both as Director of the B.C. Institute and Choirmaster of the Memorial Chapel. I heard his choir and can testify to its quality. (I was also inveigled into playing at a service: eventually I promised to play the outgoing voluntary and to my horror found that nobody went out. It was very worrying as these tours provide little time for organ practice). I also heard some of his pupils sing—all were very good. He was just as good at finding beautiful places to show me either in the evening or at week-ends. When he was not entertaining me, others did, including Mrs. Gilmour (sister of Frank Starr) and her husband. The local branch of the Canadian College of Organists asked me to play to them, but I spared them that and talked (briefly I hope) instead. Every evening in Vancouver was taken up with some kind of hospitality: on the last night Herbert Kinsey and I did manage to make a little return and entertained Mrs. Wilson (local Secretary) and her husband, Audrey Piggott and Mr. and Mrs. Glyndwr Jones. On July 5, Herbert Kinsey and I flew to Calgary—again a grand view of the Rockies with Mt. Baker and Mt. Rainier standing out. At Calgary we met Mr. Sharples and Mr. Egbert . . . and P.C.H. Next day we went by bus to Banff and spent two nights there. Once more we saw scenery which baffles description and all sorts of animals, bear, moose, porcupine, elk. On Saturday, July 8 we were at Winnipeg. It was interesting to see what progress had been made in restoring things to normal there and the local Secretary, Mr. Stanley Osborne was to be congratulated on succeeding to arrange any examinations. It was a joy to meet Mr. John Waterhouse who has sent so many splendid violinists to England: and also Mr. Grinke senior. I looked in at the Anglican Cathedral and during my stay in Winnipeg saw a baseball match. I did not understand much about the game but a neighbour explained. What I enjoyed most was a player threatening the referee after a decision with which he did not agree and then being sent off the field. All this was more of a novelty to me than an anglican service.

During the last three weeks I had had a chance to discover what a grand examiner and companion Herbert Kinsey is and I was genuinely sorry to realize that this was our last day together—for a time at any rate.

On July 13 we flew to Toronto. In the evening we had a little dinner party. Mrs. Wright, Mr. and Mrs. Kinsey, Mr. and Mrs. Bernard Symons. That day we heard too that the *Franconia* was on the rocks and that Sir Percy and Lady Hull were on it. We were very relieved next day to know that they were safe and comfortably settled. On July 14 I left Montreal at 3 for Gander:

then to Shannon (where there was time to ring up a friend in Dublin), Prestwick and Heath Row. At 5 I was home after a wonderful time.

I suppose I ought to answer a question so frequently put to me in Canada—what are your impressions?—of the work—as it is in England, some very good, some just the opposite, most of it average; of the people—very friendly if given the chance; of the place—very large geographically but small as regards population. In many places I was told that there is a great chance for the right man: that is not peculiar to Canada of course, but by the right man is meant one who will work and be cheerful. He need not be noisy and blustering about it, but hard work must be welcomed, performed thoroughly and done cheerfully. Friendships are made very quickly but they need be not less permanent on that account, and my feeling now is that I look forward to meeting my Canadian friends again as soon as possible.

Royal Philharmonic Society Gold Medal

Presented to Sir J. Barbirolli

On December 13 a ceremony of special interest to the R.A.M. took place at the Albert Hall. This was the presentation of the coveted Gold Medal of the Royal Philharmonic Society to Sir John Barbirolli. Of the holders of this medal no less, now, than seven are former Academy students—a total which all Academicians can contemplate with the deepest satisfaction and pride. The first medal was awarded to Sterndale Bennett in 1871 and since then the following old students have received it: Sir Henry Wood 1921, Sir Alexander Mackenzie 1922, Sir Arnold Bax 1931, Sir Edward German 1934, Dame Myra Hess 1944 and now in 1950, Sir John Barbirolli. The medal was presented on this occasion by Dr. Vaughan Williams, who referred to the ancient prophet's words about the "valley of dry bones" which, at a magic touch, "sprang to life" and became "an exceeding great army." Sir John, he said, was the wizard who could breathe life into the dry bones of crotchets and quavers. The secret of great conducting was to find out where the melody lay and Sir John could do this "however unpromising the circumstances!" Sir John played upon his orchestra as every artist upon his own instrument and without this fine orchestra the magic would be powerless. After

the presentation of the medal Sir John referred to his having been present when Mr. Churchill said "there are certain things a man should not hear till he is dead." He felt he might qualify for that and he also felt profoundly moved as Mr. Churchill had done. There, however, the similarity stopped as Mr. Churchill went on to give a wonderful oration, in which Sir John could not emulate him. He wanted to thank Dr. Vaughan Williams for enriching the lives of musicians the world over. The greatness of the work (the 6th symphony just performed) had immediately become apparent even in that part of the world where its tragic significance was not so readily appreciated. The Royal Philharmonic Society was famous for the helping hand it had held out to the mighty Beethoven in his hour of need. Its length of service to music gave a comfortable permanent feeling akin to that of seeing W. G. Grace at Lord's.

The honour he felt in receiving this medal could only be compared to the honour of continuing to serve the Philharmonic by conducting with the "Hallé" by his side. He ended by quoting the words of Hans Sachs in *Die Meistersinger* "Friends . . . your praise is far beyond my worth."

MADELEINE AND ALBAN JAYNES.

"Accurately in proportion to the rightness of the cause, and the purity of the emotion, is the possibility of the fine art." (John Ruskin)

Marriages

BOOKER—JELLEN—On July 30, 1950. Joyce Linda Booker to Alan Jellen, B.MUS.

PIPE—SCOTT—On July 31, 1950. Bernice K. Pipe to Ronald S. Scott, G.R.S.M.

COLLIS—READE—On August 10, 1950. Gertrude Collis to Frank M. Reade, A.R.A.M. (Secretary, Roy. Soc. of Musicians).

In Memoriam

Frederick George Shinn

D.MUS., HON. R.A.M., A.R.C.M., F.R.C.O.

October 8, 1950

Dr. Shinn was born in 1867 and was educated at the R.C.M. under Parry, Parratt and Bridge from 1888—1892. From 1888 until his death he held organ appointments, the last, that of St. Batholomew's, Sydenham, for no less than 56 years. He was Professor at the Royal Normal College for the Blind, Norwood and in 1918 was appointed Professor of Aural Training at the R.A.M. where he also lectured on the History of Music and founded the *History of Music Prize* in 1945. His devotion to his fellow-musicians is shown by his long terms of office as Honorary Secretary and President of the R.C.O. and Honorary Treasurer of the I.S.M.

He will always be remembered for his books on *Ear Training* (1899, 1910), *Method of teaching Harmony based on Ear Training* (1904-5) and others on similar subjects. He was perhaps the first to make practical use of the common knowledge that the mere working of figured basses did not suffice for students of harmony and his pioneer work led up to the books of C. H. Kitson, Percy Buck and others. He also published some very practical and effective transcriptions for the organ of well-known works.

Dr. H. W. Richards writes :—

This brief obituary is written in the deepest sorrow for the loss of a wonderful friend; a friendship I have enjoyed for 60 years without a rift! Those who have had the privilege of knowing Dr. Shinn, will realize that his sad death has caused a void impossible, adequately, to fill. His was a fine character that would bear the strain of any test. Straight as a die, never deviating one iota from his high ideals, defying any unpopularity in consequence; determined to do his utmost in any office or work with which he was entrusted. All this, coupled with his business capabilities, made him an ideal Secretary of the R.C.O.

But many years before this happy appointment Dr. Shinn showed his mettle by his untiring efforts on a committee formed in the early and struggling days in order to find a permanent and worthy home for that College.

At Kensington Gore, years later, when he was elected as Hon. Sec. of the R.C.O., it was evident for all to see that he was *the* man, and one always had the satisfactory feeling that with Dr. Shinn at the helm everything would be done with great ability and extreme thoroughness.

A privilege I enjoyed a long time ago was to introduce him to Sir Alexander Mackenzie. It was delightful to notice how they seemed to "hit it off" almost at once. Here, at the R.A.M., Dr. Shinn has left an indelible mark, especially on his many grateful pupils, who looked up to him as Guide, Philosopher and Friend. Although he never spared himself, yet he had an innate understanding of the weaker brethren and for those needing help. The honour of playing at his wedding was mine. This took place at St. Bartholomew's, Sydenham, where he has officiated for 56 years. His married life was full of happiness. Mrs. Shinn has our heartfelt sympathy and admiration for she nursed her husband through his painful illnesses with marvellous courage and devotion, never flinching during the day and night anxiety.

Dear Dr. Shinn, he has only preceded us; may we be worthy to follow him.

Editha Knocker

September 19, 1950

Miss Knocker, who died suddenly at her home in Scotland at the age of 81, was Professor of the violin at the R.A.M. during 1927-28. She had been a pupil of Joseph Joachim. Persistent neuritis causing her to give up solo work, she gave herself entirely to teaching—for many years in the north of England and, from 1910, as assistant to Leopold Auer. She founded Symphony Orchestras in Newcastle and in York. Her resignation from the

R.A.M. was to found her own violin school at Swiss Cottage and among her pupils were Rhoda Backhouse, Sybil Eaton and Murray Lambert. She became an authority upon teaching practice and published many educational works. The idea of class teaching of string instruments, which was hers, made possible the work of Rural Music Schools. She had recently translated a new edition of Leopold Mozart's *Treatise on the Fundamental Principles of Violin playing*.

Helen Langrish

The Revd. Greville Cooke writes :—

Helen Cavell was born in Bristol and educated at Clifton High School, where she was taught pianoforte and violin by Miss Mabel Rootham. On leaving school she became a student at the R.A.M., studying the violin with Hans Wessely and taking piano and singing as second subjects. While still a student she met her future husband, Vivian Langrish, whom she married in 1918 and by whom she had three sons. After leaving the R.A.M. she undertook a considerable amount of concert playing, becoming solo violinist with Dame Clara Butt on a Red Cross Tour in 1916 and taking part frequently in concert tours both in France and England for the Lena Ashwell parties for the troops during the 1914-18 war.

But her most abiding memorial lies in the true woman's part—that of wife, mother and counsellor. When Vivian Langrish married Helen Cavell he found the perfect partner. Their boy and girl friendship ripened into an ideal union. Deeply musical and an instinctively good judge of music, her help—instructive and satisfying—was of inestimable value to her husband and sons. But not only to them. An infallible critic and a tremendously encouraging helper, she was deeply loved and revered by the countless students with whom she allowed herself to be brought into intimate contact. She was always so kind; and this not only to her closest friends, but to everybody—a virtue which sprang naturally and spontaneously from her deepest convictions and abiding sense of values. Being utterly sincere and incapable of affectation, she was quick to detect humbug in any shape or form.

With Helen one reached bedrock truth and was fortified by an unshakable belief in goodness and beauty.

Her spiritual influence is not lost to us, but will continue to inspire those who love her—and they are very many.

OBITUARY.—George Clark Cathcart, M.A., M.D., Honorary Laryngologist to R.A.M.

"Long with Mr. Berkenshaw in the morning at my musique practice, finishing my song of 'Gaze not on Swans,' in two parts, which pleases me well, and I did give him £5 for this month or five weeks that he hath taught me, which is a great deal of money, and troubled me to part with it."
(Samuel Pepys)

"Come Mr. Berkenshaw, and in our discourse we fell to angry words, so that in a pet he flung out of my chamber, and I never stopped him, being intended to have put him off today, whether this had happened or no, because I think I have all the rules that he hath to give."
(Ib.)

"Of 'Gaze not on Swans,' I know no more than these four words; yet that also seems to promise well. It was, however, on a probable suspicion, the work of his master Mr. Berkenshaw . . . Mr. Berkenshaw was not altogether happy in his pupil. The amateur cannot usually rise into the artist, some leaven of the world still clogging him; and we find Pepys behaving like a pickthank to the man who taught him composition."
(R. L. Stevenson)

"You can only learn to speak as these men spoke, by becoming what these men were."
(John Ruskin)

"Time changes everything except something within us which is always surprised by change."
(Thomas Hardy)

"All this shows how little we should worry about anything except doing our best."
(Winston Churchill)

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Dame Myra Hess

Past President

Sir John Barbirolli

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R.A.M. Club

Annual General Meeting

The Annual General Meeting of the Club was held at the Academy on November 3. The customary business was, as usual, expeditiously and amicably transacted. Retiring and additional executive officers' names are to be found on another page. That there seems nothing further to report is evidence of the smooth and consonant harmony existing. Of the Social Meeting which followed we hear that "the music was superb." It was kindly provided by Iris Loveridge, David Martin, Florence Hooton and Constance Shacklock and included John Ireland's *Trio No. 3*, Brahms's *Trio in C* and a group of classical and modern songs. Eric Mitchell accompanied.

Annual Report

for the year ending September 30, 1950

The Committee has pleasure in presenting the Sixty-first Annual Report.

The membership figures are:—Town 452 (increase 22) Country 413 (decrease 84) Students 447 (decrease 64) Overseas 68 (decrease 1)—a net decrease of 132.

We record our appreciation of the artists who have kindly given their services at our Social Meetings. Robert Masters, Nannie Jamieson, Muriel Taylor, Kinloch Anderson, Norman Allin, Gina Bachauer, Harold Williams and Harold Craxton.

The activities of the students are so numerous that only the chief features can be mentioned here:—

Fortnightly Socials with an average attendance of 100 with a variety of interesting features:—Cabaret, Brains Trust, Conjuror, Mime by the Drama Students: Dance music sometimes supplied by past students: Competition for the Swinstead Cup for table-tennis and a return visit from the R.C.M. team—who won. Five cricket matches were played.

There have been groups for madrigal singing, play reading and new music, at which valuable help was received from Frederick Grinke, Howard Ferguson and Herbert Murrill.

The end of term dances have been most successful and the handsome tree used at Christmas was afterwards sent to the Great Ormond Street Children's Hospital. The R.A.M. Students Committee attended the Annual Dance at Trinity College of Music, and hospitality has been offered to students not only of

other music schools, but of various hospitals and other colleges. A party to welcome new students was particularly successful, so the future is also being looked after with commendable vigilance.

We mourn the loss of several members:—Henry Brotherton, Ambrose Coviello, Editha Knocker and T. B. Knott, one of the founders of the Club.

To the following members of the Committee who retire we offer thanks for their help:—William Cole, Winifred Copperwheat, Robert Edwards and Myers Foggin.

We also wish to express our thanks to the retiring President, Sir John Barbirolli. We knew beforehand that he could not attend many meetings, but his share in making the Annual Dinner a success was considerable. He displayed abundant eloquence, humour and geniality on this occasion and it was evident that his affection for the Club is equalled only by the high regard in which he is held by the members.

He is to be succeeded by yet another great artist, Dame Myra Hess. Since she was a student her affection for the R.A.M. has never wavered and we welcome this evidence of her continued interest, realizing that if our invitation was intended to honour her, her acceptance is conferring honour on us.

The Hon. Treasurer made a brief report on the healthy state of the Club's finances.

Notes about Members and Others

*(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.
Address: 91 Crane Street, Salisbury, Wilts.)*

SIR ARNOLD BAX received a novel 67th birthday present on November 8 at Albert Hall, when members of B.B.C. Symphony Orchestra gave him a performance of his Fourth Symphony. Mr. Basil Cameron, who conducted, afterwards invited Sir Arnold to a party. The Master of the King's Music declared it "the finest present they could have given me."

MR. WYN MORRIS has been awarded the post-graduate scholarship offered by the Yorkshire Symphony Orchestra for the purpose of gaining first-hand experience with a professional orchestra under its regular conductor.

MR. DENIS MATTHEWS was soloist at two Celebrity Concerts recently in Sidmouth and for Truro Three Arts Society on October 13. The January concert at Truro includes Muriel Kemp, John Dykes Bower and Bertram and Anna Lightbown.

MR. ADAM CARSE'S *Sinfonia in D* for string orchestra received its first performance at the Bournemouth Symphony Concert on October 26.

MR. ARNOLD RICHARDSON'S recent engagements have included Bach Bicentenary Recitals and (with Wolverhampton Civic Choir) the *Christmas Oratorio*, and an organ recital in Canterbury Cathedral.

MISS ROSE SYMONDSON gave solo recitals for Anglo-Polish Catholic Association, Scottish Polish Society and the Challoner Club. She was solo pianist at the Society of Women Musicians' Concert and, with Ruth Fourmy, gave a Latin-American broadcast of Dorothy Howell's *Sonata for violin and piano*.

MR. NORMAN DEMUTH has been nominated *Officier d'Académie* by the French Government and was invested with the *Palme Académiques* on November 22. He has also been appointed Delegate for England by the Committee in Paris organising the Centenary Festival of the birth of Vincent d'Indy.

MR. PHILIP HATTEY'S *Sequence of Carols* was given a first performance by Portsmouth Glee Club with Joan Taylor and the composer as soloists on December 9. It was again performed by Worthing Municipal Choir and Orchestra (for whom it was written) on December 15 with Elsie Suddaby and Mr. Hattey.

MISS MARGARET WHITAKER played Mozart's *Concerto in A* at Leeds Town Hall with the Yorkshire Symphony Orchestra under Maurice Miles during last June. She expresses her warm appreciation of *R.A.M. Magazine* as a means of keeping in touch with old friends and Academy affairs.

MR. ALAN BUSH'S opera *Wat Tyler*, which won one of the Arts Council's awards in connection with the Festival of Britain, furnished, by some short excerpts, a concert at Conway Hall on December 15 in celebration of the composer's 50th birthday. His *Nottingham Symphony* was performed by L.S.O. in Nottingham last year and has been broadcast in Midland Home Service.

MR. WM. OLIVER GREY sends us programmes of organ recitals and oratorio performances he has given in Scotland and the North and later at Wallington.

MISS ELEANOR RUDALL'S (Mrs. Corder's) string trio received its first performance on December 9 at a concert of the Society of Women Musicians.

MR. BERNARD SHORE is giving a course of three lectures on *The Viola and its Music* at the Senate House of London University. The last two are on January 18 and March 15.

MISS NAOMI PAPÉ incorporated in her presidential address a thesis entitled *The Art of Bel Canto through the Ages* at the 29th Annual General Conference of the S. African Society of Music Teachers held at Stellenbosch, December 12-16. She sends warm greetings to all members of R.A.M. Club.

LADY JEANS gave an interesting recital on the pedal harpsichord in the R.A.M. Lecture Hall on November 8. Her programme included Partitas of J. G. Walther and two Trio-sonatas by J. S. Bach.

MISS JOSEPHINE EULER with Barbara Hart (*née* Lyel) played viola and cello respectively in performances of Mozart's and Gordon Jacobs' oboe quartets at Eton College and later at Gerrards Cross Music Club.

MISS DOROTHY HOWELL'S *Three Divertissements* were performed at the opening concert of the Elgar Festival at Malvern in September by the L.P.O. under Sir Adrian Boult. At this concert, owing to sudden failure of electricity, Jean Pougnet was prevented from playing the Mozart *Concerto in A*. But by the light of one candle he kept the audience spell-bound for half-an-hour with movement after movement of unaccompanied Bach.

MR. MARTIN TEASDALE BURKE, of Stowe School, conducted his Buckingham Music Society in *Messiah* selections and carols there on December 17. He has also himself taken part in Schubert's *Piano Trio in B flat*, Debussy's *Petite Suite* arr. for 2 pianos and Bach's *Concerto* for 4 pianos and strings.

MR. LESLIE MACKAY'S Choir (Chatham) was successful in gaining first prizes in the classes for Female Voices and for Mixed Voices at the Beckenham Festival in November. The Choir also won the Cup for the choir gaining the highest marks in any of the open classes.

MR. JOHN BOOTH adjudicated vocal and choral classes at Mexborough in October and reports a very high standard. At Blackpool in November he was again engaged to judge the Rose Bowl class. He judged also at Sutton in November. His *Florian Lady Singers* continued their unbroken success at Sutton and with ninety-four marks earned handsome tributes from Miss Helen Henschel. R.A.M. students, including Maryse Chomé, gave the singers valuable assistance at a concert at Wandsworth on December 13th.

MISS MARY C. SHOTT conducted a concert of Christmas Music given by the Abingdon and District Musical Society on December 7. Isabell Sage and Norman Tattersall were soloists. The choir numbered 50, the orchestra 27, and music by Bach (including *Sleepers Wake*!) Handel, Vaughan Williams and G. Dyson was performed.

R.A.M. Club : List of Members

The following alterations etc. are supplementary to those appearing in No. 147.

Town Members

- Ashdown, Shirley, 13 Bean Road, Bexleyheath, Kent (insert)
- Bayly, Audrey F., 92 Elms Lane, Wembley, Middlesex (insert)
- Black, Margaret E., 31 Chiltern Road, Sutton, Surrey (insert)
- Callow, D. Jane, Flat 1, 27 Netherall Gardens, N.W.3 (insert)
- Cane, Ivan A., 62 Harford Drive, Watford, Herts. (insert)
- Canter, Norma, 19 Ingram Avenue, N.W.11 (insert)
- Copperwheat, Winifred, 9 Gunnersbury Avenue, Ealing, W.5 (change)
- Corder, Mrs. E. C. (Eleanor C. Rudall), 29 West Avenue, Hendon, N.W.4 (change)
- Cousins, Jean, 84 Roding Road, Loughton, Essex (insert)
- Davies, Mrs. H. W. (Ruth M. Holmes), 96 King Henry's Road, N.W.3 (change)
- Dobson, Jean A., 14 Pheonix Lodge Mansions, W.6 (insert)
- Edward, Joan, 160D Finchley Road, N.W.3 (insert)
- Ellett, Roy, 64 Sydney Street, S.W.3 (correction)
- Fairbairn, Flora M., 159 Kensington Church Street, W.8 (change)
- Farnell, Ina, 2 Scotswood Close, Arkley, Barnet, Herts. (change)
- Gow, Helen, 26 Elsworthy Road, N.W.3 (insert)
- Gregory, Charles, 14 Lyndhurst Road, N.W.3 (change)
- Grey, William O., 78 Ingram Road, Thornton Heath, Surrey (insert)
- Harper, Alison, 18 Willoughby Road, Hampstead, N.W.3 (insert)
- Hathey, Philip, 1 Hillside Grove, Mill Hill, N.W.7 (change)
- Hird, Audrey M., Lockthwaite, Main Avenue, Moor Park, Northwood, Middlesex (insert)
- Hogben, Dorothy, 22 Rosecroft Avenue, Hampstead, N.W.3 (insert)
- Holmes, Laurence, 24 Drayton Gardens, S.W.3 (change)
- Isaacs, Kelly A., 8 Lissenden Mansions, N.W.5 (change)
- Jackson, Frederic, 3 Woodville Road, Ealing, W.5 (change)
- Jellen, Alan, 3 Worsley Road, Hampstead, N.W.3. (insert)

- Jellen, Mrs. A. (Joyce Booker), 3 Worsley Road, Hampstead, N.W.3 (change)
- John, Margaret, 24 Belsize Lane, Hampstead, N.W.3 (change)
- Kearsey, Beryl, 30 Wood End Road, Harrow, Middlesex (insert)
- Kendell, Ian, 15 Woodfield Road, Ealing, W.5 (insert)
- Lees-Low, Mrs. M. F. (Mary F. Lumsden), Herkomers, Aldenham Road, Bushey, Herts. (change)
- Loveridge, Iris G. M., 100 Woodcock Hill, Kenton, Harrow, Middlesex (change)
- Lowe, Molly, 1 Bede Close, Pinner, Middlesex (insert)
- MacGibbon, Margot (Mrs. Frederick Jackson), 3 Woodville Road, Ealing, W.5 (change)
- Male, Peggy, Avery Hill College, Eltham, S.E.9 (change)
- Martin, Cimbri, 16 The Glade, Shirley, Surrey (change)
- McAdoo, Moira, 3 Princes Terrace, Bayswater, W.2 (insert)
- Milne, A. Forbes, 26 Frognall Lane, Hampstead, N.W.3 (insert)
- Morris, Gareth, 67 Alexandra Drive, Surbiton, Surrey (change)
- Odling, Diana K., Flat 17, 169 Queen's Gate, S.W.7 (insert)
- Quiney, Enid, 137 Village Way, Beckenham, Kent (insert)
- Reddie, Mrs. H., St. Francis Vicarage, Great West Road, Isleworth, Middlesex (change)
- Regan, Christopher, 10 Cavendish Avenue, N.W.8 (insert)
- Roberts, Hon. John T., 43 Campden Hill Square, W.8 (insert)
- Shenstone-Gilbert, Mrs. J. W. (Phyllis Norman Parker) "The White House," The Drive, Rickmansworth, Herts. (change)
- Trenow, Barbara, 93 High Road, Buckhurst Hill, Essex (insert)
- Tucker, Mrs. Maisie G., 32 Holland Park, W.11 (insert)
- Wood, Lady Jessie, 63 Harley House, W.1 (insert)

Country Members

- Ashworth, Edwin, 1 Stoke Avenue, Blackpool, Lancs. (insert)
- Bond, Margaret E., Forest House, Henley-in-Arden.
- Bradshaw, Nora, 7 Shan Slieve Drive, Newcastle, Co. Antrim.
- Cawthorne, Mrs. O. M. (Olwen M. Bates), 3 Barn Field, Steep, Petersfield, Hants.
- Clive, Lt.-Gen. Sir G. Sidney, G.C.V.O., K.C.B., C.M.G., D.S.O. Perrystone Court, Ross-on-Wye, Herefordshire.
- Collett-Jones, Mrs. (Muriel Unsworth), Hadzor House, Granville Street, Copthorne, Shrewsbury.
- Cory, Patrick, 16 Alexander Avenue, Droitwich, Worcs.
- Cummings, Henry, Ledgard House, Castle Hill, Parkstone, Dorset.
- Davies, Vera Grey, 65 Cemetery Road, Maesteg, Glam.
- Dean, Mavis, 62 Rooley Crescent, Odsal, Bradford.
- Dudley, Miss M. B., 5 Rothamsted Avenue, Harpenden, Herts.
- Easey, 22177411, Trooper, Band 9th Lancers, Glencourse Camp, Milton Bridge, Midlothian.

Erikson, Mrs. (Bessie Todd), Flat 2, 46 Brunswick Square, Hove, Sussex.

Foster, Ivor, 6 Manland Avenue, Harpenden, Herts.

Goodchild, Mrs. Marjorie, 4 Weald Close, Brentwood, Essex.

Groves, B., Christine, 95 Elm Grove, Southsea.

Hatch, Pamela, Queen Mary's School, Alpine Road, Ventnor, I.O.W.

Harker, Miss P. M., 23 Ravens Road, Shoreham-by-Sea.

Hartel, Clara, 2 Ferndale Road, Burgess Hill, Sussex.

Hobson, Mildred A., 560 Little Horton Lane, Bradford, Yorks.

Hugh-Jones, Enid, 7 James Street, Lincoln.

Landon-Peel, Mrs. Blanche, 38 Cleveland Road, Torquay.

Legg, Denise, The Close, Farleigh Castle, nr. Bath, Somerset.

Lewis-Crosby, J. E. C., Clonmethan Glebe, Oldtown, Co. Dublin.

Macdonald, Ohna (Mrs. Evans).

Mackay, Leslie, 63 Beechwood Avenue, Chatham

Millar, Audrey E., The Rectory, Montrose, Angus

Minns, Barbara, St. Helen's School, Abingdon, Berks.

Nightingale, Hazeldene, Brighton Road, Crawley, Sussex

Purnell, Mary, Cambridge House, Richmond Hill, Bournemouth

Ravenhill, Freda, 3 Holmwood, Fowler's Road, Salisbury

Rowley, M. Phyllida, Beverley, Overton Park Road, Cheltenham

Redgrave, Una (Mrs. Roden)

Scott, Bernice K. (Pipe) Holmwood, London Road, Marlborough

Sandeman, Norah, c/o The Hallé Concert Society, 8 St. Peter's Square, Manchester

Smith, Ronald A., Spring Villa, Little Chewton Mendip, nr. Bath

Trollope, Mrs. (Diana Thatcher) 10 St. James's Terrace, Winchester

Vries, Mrs. de (Susan Pentecost) Veureweg, Voorschoten, Holland

Wallace, W. Graham, c/o R.A.M.

Widdas, Margaret, 6 Corbickle, Whitehaven, Cumberland

Williams, Gwladys M., Grove Lodge, Alpine Road, Ventnor, I.O.W.

Woodcock, Joyce, 136 Westgate Street, Gloucester

Overseas Members

Jones, Glyndwr, 4055 Alma Road, Vancouver, British Columbia, Canada (insert)

Palmer, Leslie, Rhodesian College of Music, 22 Luck Street, Salisbury, S. Rhodesia (insert)

Reynolds, Mrs. E. M., 22 Luck Street, Salisbury, S. Rhodesia (change)

New Publications

Introduction to the Music of Gounod (Dennis Dobson)

Norman Demuth

"The Light of the World" 2nd Edn., also in U.S.A.

(Hodder and Stoughton)

Greville Cooke

Sinfonia in D for string orchestra

Full Score, parts and min. score (Augener)

Adam Carse

Dance on Portuguese Folk Tunes, for two pianos

(Williams)

Herbert Murrill

"How sleep the Brave?" S.A.T.B. (O.U.P.)

Philip Hattey

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

New Publications

1. *Journal of the American Medical Association*, Vol. 1, No. 1, 1914. Chicago: American Medical Association, 1914. Pp. 1-100. Price, \$1.00.

2. *Journal of the American Medical Association*, Vol. 1, No. 2, 1914. Chicago: American Medical Association, 1914. Pp. 1-100. Price, \$1.00.

3. *Journal of the American Medical Association*, Vol. 1, No. 3, 1914. Chicago: American Medical Association, 1914. Pp. 1-100. Price, \$1.00.

4. *Journal of the American Medical Association*, Vol. 1, No. 4, 1914. Chicago: American Medical Association, 1914. Pp. 1-100. Price, \$1.00.

5. *Journal of the American Medical Association*, Vol. 1, No. 5, 1914. Chicago: American Medical Association, 1914. Pp. 1-100. Price, \$1.00.

Annual Subscription

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Notices

1. The *Journal of the American Medical Association* is published weekly, except on Sundays and public holidays. It is published by the American Medical Association, 535 North Dearborn Street, Chicago, Ill.

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